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THE MARCH BURLINGTON.

The March number of the Burlington Magazine has as frontispiece a Titian portrait, "A Venetian Nobleman," in the possession of Capt. E. G. Spencer-Churchill, Northwick Park, on which Sir Sidney Colvin has written an interesting notice. Giacomo de Nicola continues his notes on the Museo Nazionale of Florence, and describes three "Crete" by Donatello which he discovered in the store-room of the museum about a year ago, and which are admirably reproduced in this number. "An Episode in Romney's Sojourn at Venice," by Mario Brunetti, is of great interest, and throws light upon the painter's sojourn in Italy in the year 1775. A XV century woodcut from the "Relics of the Holy Roman Empire," recently given to the British Museum, is accompanied by explanatory text by Campbell Dodgson, "The Chronology of Carolingian Ornament in Italy," by A. Kingsley Porter, with two artistic plates reproducing VIII century monuments of Carolingian art, is a convincing and scholarly document. G. F. Hill writes ably on "The Whitcombe Greene Plaquettes," disposing of the question, "What is a Plaquette?" in a most satisfactory manner. A plate with four reproductions of Plaquettes illustrates the article. "Manet at the National Gallery," is the theme of Sir Lionel Cust's admirable paper on the great art movements of the nineteenth century, which is a masterly piece of criticism. The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

WAR AND THE ART TRADE.

The menace of war has unquestionably affected the art world on its business side, of late—but chiefly through the distraction of thought which such a serious question naturally has brought about. This condition has led to much speculation in the Dealers Galleries and the Studios as to the probable further effect upon the art marts if war should even technically be declared by Congress next week.

It appears to us that as the basic fi-

nancial conditions of the country are not only now sound, but full of promise for the near future, that the passing from a passive contemplation of the killing of Americans and the defiance of the American flag by the outlaw nation of Germany, to a pronouncement by Congress of the recognized fact that a state of war exists—and the start of some active preparation for, at least, resistance to further aggression—should not long continue to affect business in general in an adverse way.

Suspense is rightly considered one of the worst of human trials, and the present suspense over the international situation, with its everyday crop of rumors—naturally makes for quietness in the art trade. We predict that soon after a state of war is declared to exist that business will resume, with suspense ended, and that the remainder of the art season will be prolonged and prosperous.

CORRESPONDENCE

A DEFENDER OF THE FAITH.

"A Painter" Breaks Swords with Bolton Brown.

Editor, AMERICAN ART NEWS,
Dear Sir:

Bolton Brown in a recent letter to one of the dailies, comes forward "on the apron," declaims in favor of "no juries," "no prizes," "no catalogs," and "no signatures" for all pictures to be exhibited in the future.

This is an excellent theory; especially if carried to its logical conclusion of "no exhibitions" and "no pictures." Such an exclusion would, of course, eliminate the necessity for further controversy and would also preclude and prevent statements contrary to the facts in regard to any society, association or institution of art, as all such societies, associations or institutions—dependent or independent—would be automatically relegated to the brush heap of the "has beens."

Mr. Brown states emphatically in effect—and somewhat untastefully to say the least—that "the National Academy is made up of a group of irresponsible ignoramuses and poseurs," and that "they are a self-elected aristocracy of snobs, misleading the innocent public, to the injury of true art." He points out that the millennium is in sight through the means he has elucidated, and that when it arrives everyone—incompetent and ignorant academicians, wicked dealers and virtuous and astute "creative artists" will know where they are at.

Of course there is nothing to be said in extenuation of the position of the National Academy of Design, or of the Royal Academy, or of any other institution or state or nation for the matter of that. Everybody knows that all forms of government are evil and lead nowhere, and that the only true advancement in any direction is for each individual to follow his own rule of conduct, absolutely independent of all others: that any concession or compromise whereby this universal license is even remotely controlled or hampered, retards this beatific epoch, Mr. Brown has in his vision.

So many seemingly impossible things have been shown to be rational of late that it may be the methods advocated by Mr. Brown will prove the best to lift art (which has fallen so low through the evil machinations of royal societies and national Academies) up to its own. It may be so but we must respectfully reserve an honest doubt on that point. Indeed, it seems to me, that the only way to accomplish that which I presume Mr. Brown has in view is to produce an art so good that it won't need any lifting. If we come down to actual pinches, and are not practically all "no jury" systems, independent societies, etc., conditions, is it not there where the shoe invariably based on the revolt of the incompetent disgruntled, who have tried to secure recognition in the associations they now repudiate and condemn?

For somewhere, in all of these departures and revolts, if they be honest, is found remaining the dominance of a fundamental idea. If one breaks from the academy, that which is furnished for academic training must be acquired under another head, or no really good result can be attained. Do away with organized courts of law and lynch law takes its place, only a transfer is

OBITUARY.

Sir Moses Ezekiel.

Sir Moses Ezekiel, the noted American sculptor, died Monday in his unique and most artistic studio—well known to American art lovers, living in and visiting Italy, near the top of the ancient Tower of Belisarius on the old walls of Rome. The aged sculptor was born in Richmond, Va., in 1844, and during the Civil War served as a member of a Corps of Cadets in the Confederate army, taking part in the Battle of Newmarket. After the war, following a stay of five years with his parents who had moved to Cincinnati, he went to Berlin in which city he studied under Prof. Albert Wolf and where he won admission to the Artist Society of Berlin on his colossal bust of Washington, and later the Priz de Rome. In 1873 during the Franco-Prussian war, he acted as a war correspondent, and was arrested and imprisoned for a time as a spy. After this he returned to Berlin, but in 1874 removed to Rome, where he soon became prominent in art circles and in the social world. His first studio in Rome, in the ancient structure which formerly sheltered the Baths of Diocletian, was one of the show places of the Eternal City, magnificent in proportions and stored with fine art works. His acquaintance and friendships with famous men of his time was wide, and among his friends, of some of whom he made busts, were Cardinal Hohenlohe, Franz Liszt, and the Grand Duke of Saxe Meiningen. The last gave his decorations for copies of his busts of Hohenlohe and Liszt, which virtually made him a knight.

The first big work of Ezekiel, "Religious Liberty," a marble group shown at the Centennial Exposition and later placed in Fairmount Park, Phila. Another of his monuments is "Virginia Mourning Her Dead," for the Virginia Military Institute at Lexington, Va.

Among the many examples of his work in America are the bust of Washington in the Cincinnati Art Museum. "The Sailor Boy," "Grace Darling" and "Mercury," owned by Mrs. Hannah E. Workman of Cincinnati, the statues of Phidias, Raphael, Durer, Angelo, Titian, Murillo, Da Vinci, Correggio, Van Dyke, Canova, and Thomas Crawford, the designer of the Washington Monument, which adorns the Corcoran Art Gallery in Washington, D. C.; the bronze bust of Robert E. Lee for H. C. Ezekiel of Cincinnati, bas reliefs of "Pan" and "Amor" for Mrs. Charles Fleischmann of Cincinnati; marble torso "Judith" for Mrs. Bellamy Storer, marble bust of "Christ" for J. N. McKay of Baltimore, bronze bust of General Hotchkiss in the Navy Yard, Washington, marble statue "Lee a Boy" in Westmoreland, Va.; a monument to Jesse Seligman at the Jewish Orphan Asylum, N. Y., a colossal statue of Columbus, Columbus Memorial Building, Chicago; heroic bronze monument to Thomas Jefferson at Louisville, and "The Outlook" for the Confederate Cemetery at Johnson's Island, Ohio. He also executed the Fountain of Neptune for the City of Nettuno, Italy, and busts of many prominent persons both here and abroad.

Sir Moses Ezekiel was decorated by the German Emperor with the Cross of Merit and Art, by the late King Humbert and the present King Victor Emmanuel.

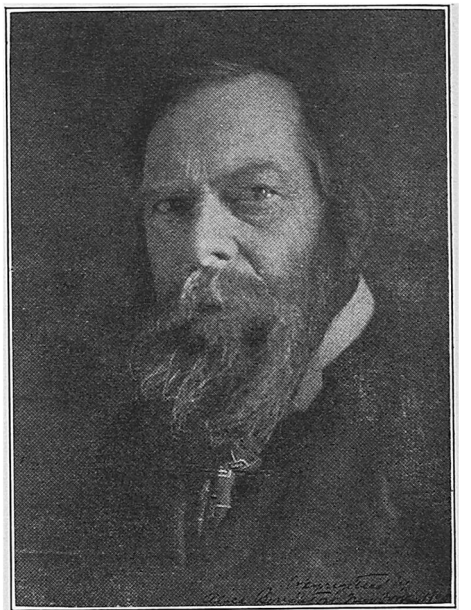
One of his last visits here was in 1910, when he came to the unveiling of his bronze of Stonewall Jackson for Charlestown, West Va.; another of Jefferson for the University of Virginia, and another to the memory of Confederate prisoners who died on Johnson's Island, Ohio.

a different system, under another name. Give up juries of art and the duties of a jury becomes vested in the self-appointed (or otherwise) committee who fix a limit on those asked to join their groups, whether this limit is caused by lack of space in which to hang the pictures, the inability of the would-be exhibitor to pay the fee demanded, or, as in some instances, owing to the improper or offensive character of the exhibit offered.

Anarchy appeals very strongly to even the most contained and independent thinker oftentimes; but in its full analysis does not seem to offer complete solution for all the ills of life. The theories of Mr. Brown, et al., don't seem to get any nearer giving "the other fellow" the best chance than older and more tried methods; and I would have Mr. Brown believe that I am as much concerned in a just recognition of merit as himself.

New York, Mar. 26, 1917.

Frederic Fairchild Sherman has in preparation a monograph on John Twachtman by Lewis Palmer Skidmore, to be illustrated with a frontispiece in colors and twelve photogravure plates. He will also publish shortly "Sixty Paintings by Alexander Wyant" and "Sixty Paintings by Winslow Homer."



ALBERT P. RYDER

Died March 28, 1917

Albert P. Ryder, the veteran American painter, who has been called "The American Monticelli," died at Elmhurst, L. I., Wednesday morning last, aged 70. He was born in New Bedford, Mass., in 1847 and studied under William E. Marshall, the engraver, in the School of the Academy of Design, and later in Europe, in 1877 and 1882.

He became an Associate of the National Academy in 1902, an Academician in 1896 and a member of the Society of American Artists in 1878, and was also a member of the National Academy of Arts and Letters.

Although Ryder was considered by the cognoscenti as one of the ablest and strongest of modern American painters and his few works—for he was a slow and laborious painter, working his canvasses over and over again—are held in a limited number of hands and bring high prices—he rarely exhibited of his own accord, and for this reason received few public honors, among them a silver medal at the Buffalo Exposition of 1901. He is represented in the Metropolitan Museum by his "Bridge," "Curfew Hour" and "Smugglers" and by eight examples in the Brooklyn Institute.

The late Daniel Cottier was one of the first to appreciate Ryder's work and was long his sincere and earnest patron. A few connoisseurs influenced by Mr. Cottier later became patrons, and all grew to be enthusiastic admirers of his art. In fact there has been for some years past a Ryder "cult," which still flourishes.

Appreciation in Canada.

Thanks to the efforts of the late Messrs. Cottier and James W. Ingils, a group of Canadian collectors finally took up the cult for Ryder, and it is due to this fact that so many of the great Ryder pictures are now in Montreal. In that city the collection of the late Sir William Van Horne contains the "Siegfried" and the "Tristan," R. B. Angus owns "The Temple of the Mind," which has always been held as one of the artist's best works, and E. B. Greenshields also owns important Ryders.

The "Temple of the Mind" was part of the noted Thomas B. Clarke collection, sold in 1899. It was painted on a wooden panel and on the back of it was a second picture by Ryder, a "Moonlight" of exceptionally fine quality.

Mr. Clark entrusted the panel to the experts and the two paintings were successfully sawed apart, the "Moonlight" afterward being sold in a subsequent auction.

The artist, a man of big frame, was of a singularly retiring and modest nature, never painted for gain, and in his later years became almost a hermit. A bachelor, he lived alone, and only when increasing infirmities during the past two years, made it necessary, did he have an attendant.

The art of Albert P. Ryder which has well been called of Old Master quality, was both original and important, and the late Samuel Isham in his "History of American Painting" ranks him with the late George Fuller in the landscape group that had Inness at its head. Mr. Isham says of Ryder's art:

"If the worst of Fuller is better judged by the emotion it produces than by more liberal and prosaic tests, that of Albert P. Ryder has even more need of such leniency. Its strangeness is greater. It not only does not respond to the usual technical standards, but it sets up others of its own. It will not do to say that it is not literal, not exact; for it is very varied, and there are bits of still-life or landscape that are as minutely truthful as any one need desire; but in general, nature is seen through his temperament and much altered in the process. More than Fuller, he is a seer of visions and even less bound by literal fact. For Fuller saw with poetic insight the world about him, softening or obliterating prosaic details; but Ryder constructs a world of his own, mysterious and often illogical, with all the vividness and incoherence of a dream. He belongs with men like Monticelli and Blake, whose faults are manifest to the most casual and obtuse critic, but whose fascination is felt only by the peculiarly receptive."